

## THE PLANNING OF COLLEGIATE BUILDINGS.

By BASIL CHAMPNEYS, B.A.

Read before the Royal Institute of British Architects, 16th February 1903.

**A** PAPER on a subject such as this should perhaps rightly commence with a definition of the term "Collegiate." Such a definition, which would at any time have proved somewhat difficult, tends to become more complex every year as the term expands to include recent developments. The etymology of the word will not help us much in our endeavour to limit its use. Its original meaning, that of a "gathering" or "association," is sufficiently wide to cover all, and more than all, the uses which could be touched on in an architectural treatise, especially as some senses in which the word "college" was used do not necessarily imply a local habitation, and consequently involve no architectural considerations whatever. Even fifty years ago, though the word was generally understood in a fairly definite sense, and in ordinary parlance implied the ancient foundations devoted to education at the great Universities, there were still current exceptional uses of the term. The Royal Colleges of Physicians and Surgeons, the College of Heralds, Sion College, &c., were in existence, and certain schools, the functions and characters of which were in no degree differentiated from those which enjoyed the ordinary appellation, bore the name of "Colleges." Nevertheless, such phrases as "going to College" at that time meant entering a College at Oxford or Cambridge with a view to taking a University degree, and, needless to say, it was of one sex only that it was used. The phrase has now become obsolete, probably because the term "College" has by the development of education acquired a far wider meaning. In the first place College education has ceased to be limited to men. Both at Oxford and Cambridge, and elsewhere, educational establishments for women have adopted the name of "Colleges." At Oxford at least two institutions have been founded, which, bearing the old name, differ from the old foundations in this essential respect, that they make no provision for the residence of students. Non-residential "Colleges" have been founded in many of the leading provincial towns: in short, the idea of residence is rapidly becoming detached from the term "college," which has come to have a far wider and more comprehensive sense than it formerly possessed.

For present purposes we may so far confine our use of the term as to first strike out all its senses which do not involve buildings; and, secondly, limit our discussion to such types of collegiate architecture as can be dealt with by me with the authority which practical experience may justify. In dealing with the subject of collegiate architecture thus limited, I do not propose to discuss at any considerable length its archaeological aspect, but rather to dwell on the practical questions which are likely to present themselves to those who have to deal with

collegiate buildings of the present day. It is, however, desirable to say so much with regard to the past as may serve to make clear the ideal which the builders of old set before them, and to show how changes of custom have served to modify the original standard, and to present the problems of the present day under different conditions from those of an earlier age.

Every one knows that at the time when the college buildings at the old Universities were erected the students entered on their University careers at a much earlier age than is customary at present; also that the standard of expense was generally very much lower than it is in our own day. The same tendency which has influenced so many of our great public schools is apparent in the development of the Colleges of Oxford and Cambridge. Starting as institutions for the education of all classes, and especially for the lower middle class, they have in a considerable degree become annexed by the more wealthy, and a public school or University education is now considered to be the privilege of the more wealthy; whereas formerly they were designed for the training of all who had sufficient ambition or enterprise; and Oxford and Cambridge offered every facility to those who were prepared to face poverty and hardship in the pursuit of mental training.

Another tendency which is apparent in the evolution of University buildings, but altogether dissociated from the conditions above mentioned, is that of centralisation. In mediæval times large and important colleges were the exception, and small halls, each intended for the housing of a few students, was the rule. Some of the largest foundations, both at Oxford and Cambridge, have been formed by the absorption of a number of these smaller abodes, which usually have disappeared in the process. One Oxford College—Worcester—is a conglomerate of these smaller establishments, as its present conformation clearly shows.

While the change in the age of the students revolutionised the arrangement of rooms, the increased size and scope of the colleges afforded occasion for larger and more comprehensive schemes of planning, and made effective grouping of the buildings possible.

With regard to the former of these changes, the mediæval arrangement was as follows:—A set of college rooms consisted of one fair-sized room, with two or more rooms (usually two) opening from it. The larger room was used as a dormitory, in which a few students and a master of arts slept, the master being placed there to keep order, while the smaller rooms were used as studies in the day-time. So long as the students were mere boys this arrangement was reasonable: not, indeed, dissimilar to that in use at some of our public schools, where a "prefect" or "monitor" keeps order in a dormitory of younger boys. As the age of students increased, and as the class from which the students were drawn was simultaneously raised, this arrangement naturally gave way to the more modern. The larger room became the living or "keeping" room for a single student, and one of the smaller rooms or studies was the bedroom, another being used as a "scout's hole," as at Oxford, or "gyp-room," as at Cambridge—a sort of pantry, larder, and coal-cellar in one. In many colleges the division of the rooms remains in its original state, the only change made being their reassignment according to the new method. In other cases some structural modifications have been made; and, as it very frequently happened that only the outer walls and the cross-walls which carried chimney-stacks were of masonry, the rest of the structure being mere partitions, such adaptations were easily made without any radical change in the general conformation of the buildings.

The great increase in the size of colleges opened the way to the development of collegiate planning on an extensive scale, and suggested the type which nearly all existing colleges to some extent illustrate—the grouping of the buildings into one, two, or more quadrangles of rather low buildings (in the original colleges there are never more than two floors and an

attic), from which the special and more important features, the chapel, the hall, and the library, stand out as salient features.

The lodgings of the president, warden, principal, master, or whatever he may happen to be called, were usually included in the general grouping, and are seldom distinctive features in the older college buildings. In the present day the head of the college usually requires a more sumptuous abode, which must become an important item in contemporary college architecture; while the fact that many of the tutors and fellows are now married will also serve to complicate the future of collegiate grouping.

Besides the hall, chapel, and library, it was usual to mark the main entrance to the college (often, too, the side entrances, or entrances to a further quadrangle) by towers—a reminiscence, no doubt, of defensive architecture, in which all approaches had to be specially guarded.

For the students' rooms the general arrangement was almost invariably as follows: a staircase, entered from the quadrangle, led to rooms on either side, and, as there were three floors, opened up six sets. This arrangement is usually adhered to in contemporary schemes, and, I think, with good reason. The alternative plan, adopted by Mr. Butterfield at Keble College, is to make the main block of rooms sufficiently wide to accommodate two sets in depth, with a central corridor from which the rooms open. I do not think, however, that this arrangement is likely to come into general use. It is not favourable to effective grouping, as the blocks of rooms are apt to look bulky and clumsy; and, as regards economy, I made on one occasion the most careful comparative estimate of the two methods, and found that the old gave an equal amount of accommodation at considerably less cost. In this case *stare super antiquas vias* seems to be the best policy on practical no less than on æsthetic grounds.

In the few cases in which a departure from the ancient type has been attempted the result appears to me to be unsatisfactory and destructive of collegiate character. At Keble College the architect's intention evidently was to keep the ordinary buildings entirely subordinate to the chapel; and, as the chapel is very unusually large and lofty, this idea is not altogether unrealised; but it would have been far more completely and satisfactorily developed had the ordinary rooms been planned upon the old-established system. The result seems to be no less subversive of collegiate effect if the ordinary buildings are of four instead of three floors. The "new buildings" at New College, erected by Sir Gilbert Scott about 1876, seem to me to fail for this and for other reasons. At King's College, Cambridge, a new group of buildings has in recent years been built by Mr. Bodley. Here again a third story was insisted on by the College; and, needless to say, everything that was possible has been done to give them, in spite of this condition, a truly collegiate character. The fact that this endeavour, even in Mr. Bodley's hands, has proved less successful than the two-story arrangement appears to me to be the best possible confirmation of my opinion that a third story is necessarily unsuitable to such architecture; while the scheme—that of a three-sided quadrangle, with the fourth side open to the river—remains, and may long remain, incomplete in consequence of this unnecessary development of height. The scheme might have been completed for about the same cost as the present truncated instalment.

In both these instances the extra story had been, I believe, forced upon the architect, and the motive for this dictation was, no doubt, in a large measure a desire for economy. My conviction is that there is no economy secured by piling up buildings to an unusual height. I have tested the comparative cost of buildings of two, three, or more stories, with the following result. A building of two stories, with floors of moderate height, is definitely more costly, for the same accommodation, than one of three; but four or more floors are not more

economical than three. Of course, where ground is limited in extent or of very high value a new factor is introduced; but in the case of college buildings this is rarely the case, and there is seldom any valid excuse for departing from the old type.

In fact, the old system of college planning, in my opinion, still holds its own, and needs but few modifications to bring it up to date. A few practical requirements consequent on the change of custom have to be met. For example, when a set of rooms was composed of a large dormitory and two smaller studies, it was rather advantageous than otherwise that the smaller rooms should be approached through the larger. This was conducive to quiet in the studies, and caused no inconvenience. Now it is essential that living-room, bedroom, and cupboard or "scout's hole" or "gyp-room" should be independently accessible, though there is some advantage in having a door between the sitting-room and bedroom, as it allows the bedroom to some extent to benefit by the sitting-room fire, and enables the occupant to obtain more breathing space at night. Again, there is no need for the "scout's hole" or "gyp-room" to be as large as one of the old studies; it need be little more than a mere cupboard; and one of the most modern ideas is to provide for a group of rooms a kind of general "scout's hole" or pantry, with a sink and gas-stove, &c. These are the principal points in which a modern set of rooms differs from the ancient type, which, on the whole, has vindicated its claim to be applied to modern schemes as the best and most economical arrangement.

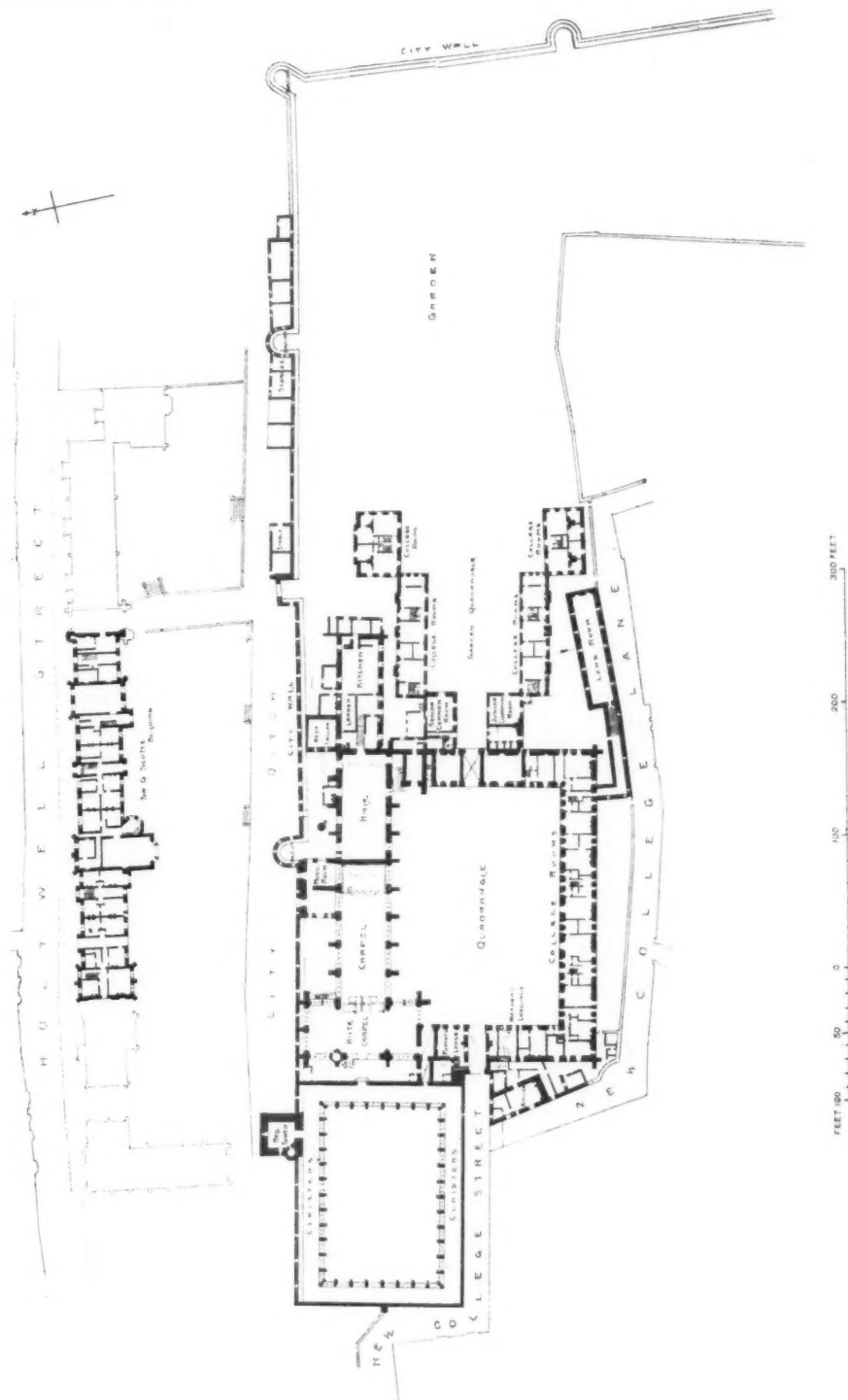
Before passing to other phases of collegiate architecture it may be worth while to consider what was the most highly developed idea of a mediæval college; and of this no better example could be selected than New College at Oxford, which, in its ancient form, showed a complete design carried out at one time. In order to realise William of Wykeham's idea it is necessary to remove in imagination certain later additions which have obstructed the original intention.

The chief of these is the addition of a story to the main quadrangle. This raises the buildings to the same level as the gateway tower which originally surmounted them, and also decreases the predominance of the chapel and hall. William of Wykeham was a great Churchman, and his intention was to make the chapel the chief feature of his main quadrangle. The great height and scale still preserve its relative importance, though its predominance over the residential portion of the quadrangle is considerably reduced by the added story. The dining-hall is built in continuation of the chapel, and originally the two were under a continuous roof. Sir G. Scott in his restoration raised the pitch of the chapel roof, divorcing it from the line of the original parapet without, and from the lines of the reredos within, and it makes an exceedingly awkward angle with the parapet. The floor of the dining-hall is raised several feet above the ground, while the chapel floor is on the ground level, so that the internal height of the hall, though lofty, is greatly less than that of the chapel. The approach to the hall is by a staircase opening from the main quadrangle, under a tower rising considerably above the hall and chapel. In the tower are a series of chambers, the purpose of which is not very obvious, but which have the advantage of being in all respects as William of Wykeham left them.

Opposite the main entrance to the college was the library, the conformation of which can still be traced, though it too has been modified by the addition of a story and the modernisation of the windows. An archway passing beneath the library gives access to the garden quadrangle, originally formed by two short lateral projections, one of which still retains its ancient timber roof, and was probably designed for its present purpose, that of a common-room for the fellows.

To the west of the chapel, a position no doubt dictated by the conformation of the site,

# NEW COLLEGE OXFORD.

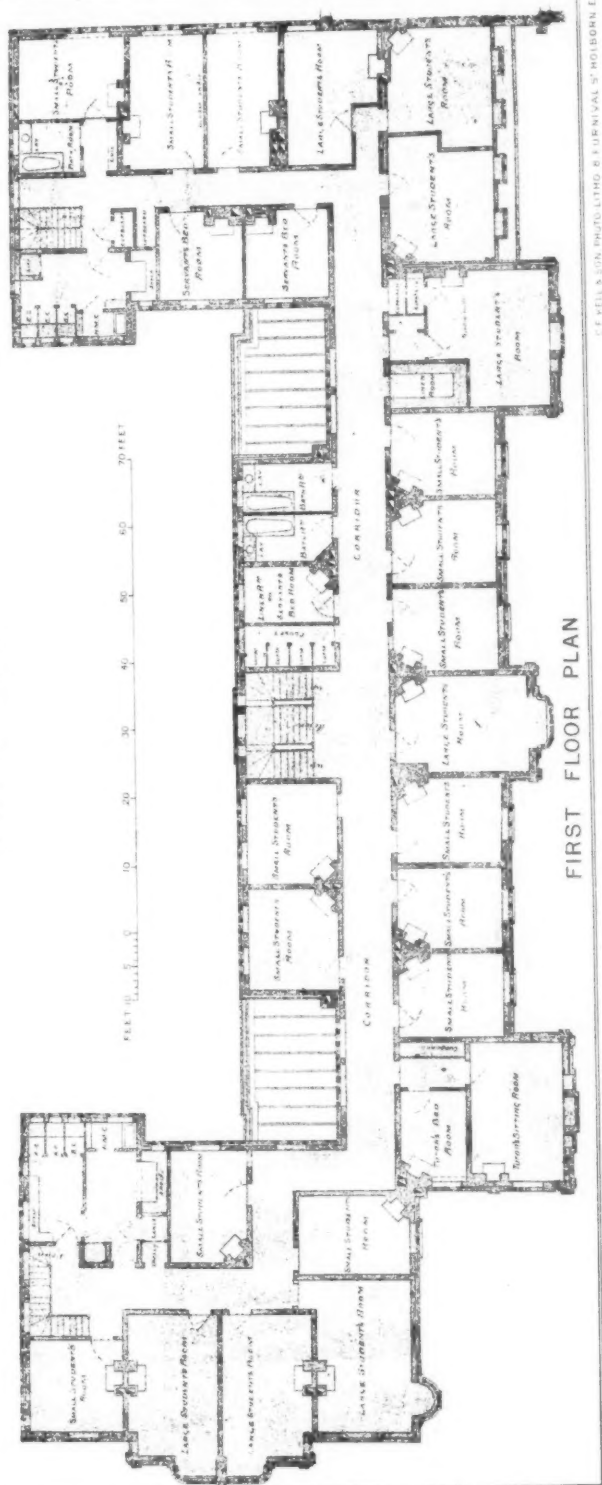




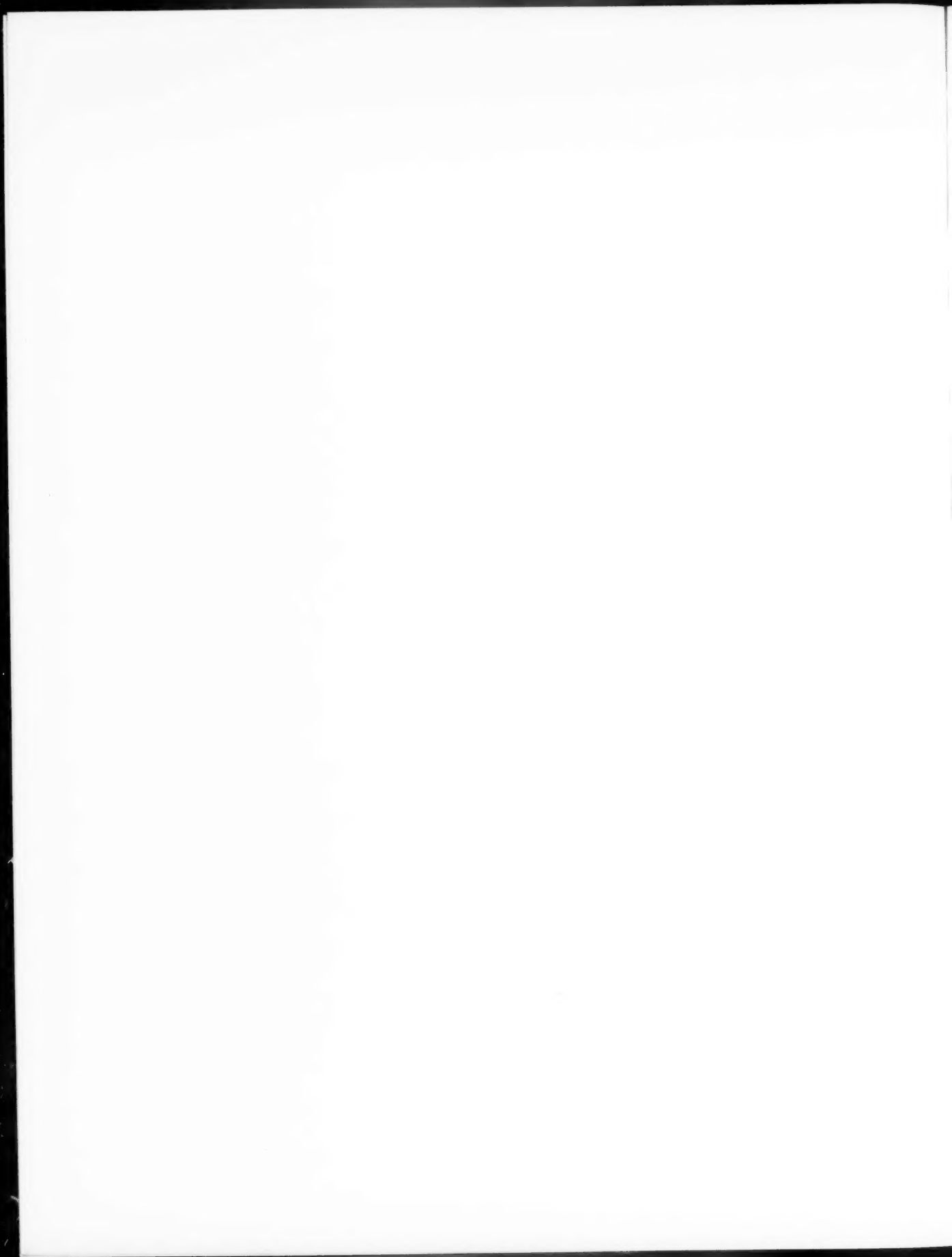


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GROUND PLAN



FIRST FLOOR PLAN





are the cloisters enclosing a garth, intended for and still used as a burial ground, and adjoining these, at the north-east angle, is the very simple but effective bell-tower, the great severity of which is no doubt due to its position as an outwork of the city wall.

The great predominance of the chapel over the adjoining buildings, the cloister, and the tower are somewhat exceptional features in college architecture, and serve to emphasise the ecclesiastical intention of the founder. The same idea is manifest in a college of modern foundation—Keble—which, as a memorial to a well-known Churchman, was founded with a somewhat similar view. Other colleges which bear the impress of a specially ecclesiastical ideal are Christ Church and Magdalen at Oxford and King's at Cambridge. In the more ordinary type of college the chapel, hall, and in many cases the library, are salient features in the grouping, but their relative importance varies very considerably.

So far I have spoken of the ordinary type of college buildings as developed in the Middle Ages, and adhered to in the sixteenth and seventeenth centuries. Modern civilisation has, however, given birth to new phases of collegiate life, which involve certain modifications of the original character of the buildings, though the collegiate standard must still retain much of its influence.

One of these is the establishment of colleges for women both at Oxford and Cambridge. It is clear that the life in these must necessarily be of a more domestic character than in colleges for men, and, if the style of architecture follows the requirement, the result will be something which may be called "Domestic Collegiate." Access to the several students' rooms can no longer be from staircases entered direct from the open air: the approaches must be properly enclosed, and the passages warmed. In the building I illustrate—Newnham College at Cambridge—the deviation from the original type is greater, because the system of the college is that of subdivision into halls, each of which is on the whole complete in itself (a reversion, as it happens, to the original arrangement), the only features used equally by the entire college being the great hall and the library, the lecture-rooms and the laboratories. Moreover, the scheme as it now stands has been developed piecemeal; has started from small beginnings and grown up step by step, each instalment of the group of buildings having been supposed, at the time of its erection, to be the last, until the pressure of applicants suggested a further extension.

Another building which also deviates from the original type on account of a change of purpose is Mansfield College, which contains all the main features of a college except rooms for students. Mansfield College is intended to be a centre of life for students of a particular religious denomination living in the colleges of the University, but assembling at Mansfield for services, lectures, and for social converse. The only residents are the principal, a bursar, and one or two tutors. Mansfield College, therefore, consists of a chapel, a hall, and common-rooms, with the requisite offices, bursar's and tutors' rooms, a few bedrooms, and several lecture-rooms, a large library, and a principal's residence. This scheme suggests a somewhat different system of grouping from that usual in colleges of the ordinary type; though, at the same time, it was for many reasons desirable that the group of buildings should as far as possible reflect the character of Oxford collegiate buildings. The drawings which I show will explain how I have endeavoured to meet this somewhat novel problem.

Even now we have by no means exhausted the developments of collegiate architecture, though I have reached, in respect of practical experience, the end of my tether. The most modern—many will say the most advanced—type of collegiate arrangement is differentiated from all that has so far been described by being forced to meet the requirements of elaborate scientific training. So great, indeed, are the present claims of science that it seems likely that in the future the parts of a college which are devoted to laboratories and workshops will bear

about the same relation to those assigned to the "Arts" as the sack bore to the bread in Falstaff's tavern account! We need only summarise the requirements of an up-to-date building. There will be found arrangements for the study and teaching of chemistry, botany, zoology, physiology, anatomy, histology, physics, mining, metallurgy, engineering, mathematical drawing, and, I may add, "&c., &c.," as I am by no means sure that I have named much more than a majority of the subjects of education to be provided for: at least, I have given far more than my past experience runs to. And if any of my audience desire to form an idea of the complicated planning involved in a very moderate portion of these requirements he may refer to the Institute JOURNAL for March 1894, which will give him some idea of the sort of problems which have to be faced.

Whether the complication of subjects, whether the supersession of the ancient by the modern *curriculum* is necessarily of advantage to education, it is needless to discuss here. At least, one cannot altogether allay the qualms with which one views the invasion of the old fanes of learning by the modern idea, especially if this involves the expulsion of the most splendid language and literature of the ancient world. For the architect it means "fresh woods and pastures new"—new problems, which he may, if he can, turn to as excellent artistic use as was possible under the older *régime*.

#### DISCUSSION OF MR. CHAMPNEYS' PAPER.

The President, Mr. ASTON WEBB, A.R.A., F.S.A., in the Chair.

Mr. W. M. FAWCETT, M.A.Cantab., F.S.A. [F.], said he had much pleasure in proposing a vote of thanks to Mr. Champneys for his very interesting Paper. He did not know Oxford quite as well as Mr. Champneys seemed to do, and could not quite follow some of the alterations he spoke of as having been made there. Cambridge, however, he knew well. One thing struck him as rather interesting, viz. that the system of planning the old colleges was taken directly from the old manor-houses of the period, and they had kept up that character. The old manor-houses, as they all knew, were built round a court. The colleges were never conventual buildings, but were houses of the domestic character of the time; and so far as the colleges for men were concerned, this arrangement seemed to have been universally accepted and followed up to the present time. But in later years in colleges for women, and in some respects for men, a totally different plan had been devised. Instead of taking the mediæval manor-house as the type, they had taken the modern large house. The hall was part of the house, all the rooms were grouped round it, and the offices branched from it. They had substituted the luxury of a modern house for the austerity of a mediæval one. Nearly all the new colleges that he knew of had been built on that line.

Mr. W. D. CARÖE, M.A.Cantab., F.S.A. [F.], who was called upon by the President, said it had

been a great pleasure to him to see Mr. Champneys among them and to listen to his Paper. He very warmly seconded the vote of thanks Mr. Fawcett had proposed. Those who had seen Mr. Champneys' works both at Oxford and Cambridge must have felt that he had carried forward, not only the ancient planning which he had described so well, but the feeling of the ancient architecture connected with their colleges, even a step further than his predecessors. He happened to be at Cambridge when Mr. Champneys was erecting the buildings at Newnham, and it was a great delight to see them grow. There were then three blocks, he believed. One was erected when he first went up, another was erected while he was in residence, and another began to grow before he left, and each block of buildings not only had a charm of its own but a most charming harmony with its neighbours, and at the same time that delightful variety which rejoiced one so much in the ancient buildings. A year or two ago he paid a very interesting visit to Oxford with a view of seeing the growth of the later architecture, and he felt very much the same there when he saw the buildings at Mansfield and those buildings Mr. Champneys had erected at New. He had listened with great interest to Mr. Champneys' remarks upon "gyp" rooms, knowing as he did that a "gyp" room of the old type certainly was not all that could be desired for modern luxurious comfort, which at the age of an undergraduate one was perhaps

rather too apt to enjoy. But he believed it was the case that, in more recent planning, the single "gyp" room to accommodate the whole staircase had been almost entirely adopted, and with advantage not only to the served, namely, undergraduates but also to the servers, the bed-makers. He had consulted those estimable ladies from time to time, and he had been assured that the amount of running about was very much decreased, and that there was a great deal more possible cleanliness. Mr. Champneys did not go so far as perhaps some of them might have liked to hear in connection with the more modern universities, which were of such an entirely different type from the ancient ones. With regard to them one could not help feeling that one ought to look in university buildings, not only to the most convenient type of plan, but also to a continuation of that admirable dignity of architecture which the ancient builders had left them. He was not quite sure that that had always been realised in modern college work. He felt very strongly, indeed, that if there was one place where architecture of a noble and dignified, and at the same time simple type might be looked for it was at the universities which were growing in their great towns, and he was sure that they looked forward with no little satisfaction and anticipation to the great university which their President with Mr. Bell was about to create at Birmingham. That building seemed to him to have great dignity and quietness, and at the same time to have that flavour which belonged essentially to this modern time, and was in no sense a copy of the past—precisely that flavour which the medievalists would have given to it if they had remained down to these days. One of the chief difficulties in connection with modern universities of that type was the difficulty of sites and the expense connected with them; therefore he was afraid it must be more or less the case that the buildings might have to be carried to a greater height than one would wish. But he was very glad indeed on that account to hear Mr. Champneys say that, with regard to cost, there was no great advantage in proceeding beyond three stories.

MR. JOHN W. SIMPSON [*F.*], who was invited to speak by the Chairman, said he had listened with very great interest to Mr. Champneys' Paper, but he did not feel that he had any useful remarks to make on the subject as he had little or no experience in such work. The buildings which had been entrusted to him had been more in relation to secondary education than collegiate work. He did, however, join very heartily in the vote of thanks which had been proposed; he had enjoyed listening to the Paper very much.

THE PRESIDENT, in putting the motion, said that they were all very much obliged to Mr. Champneys, who had had so much experience in work of this kind, for coming down to read them

a Paper on the subject. He was afraid that he himself was not able to add anything to the discussion, delightful subject as it was. Of course, the particular quality they admired so much in the ancient collegiate buildings was, he was afraid, a thing of the past; and those who had an opportunity of building in a university town could not—indeed, dare not—do anything but endeavour in a humble and quiet way to follow the great examples of beautiful work surrounding them in those towns. Certainly they had no right to impose themselves more strongly on those towns than they could help. At the same time, when he went to Oxford or to Cambridge he could not help feeling a certain pride at seeing how well the modern work toned down and stood in comparison with the ancient. It was a most difficult thing to do, but he thought, nevertheless, that modern architects had to a great extent achieved it. Mr. Caröe had already referred to Mr. Champneys' work at Mansfield College and elsewhere, which certainly appeared to meet that requirement. There were many other modern buildings in Oxford that could be mentioned: the additions to Trinity and Brazenose, the schools there, the additions to Magdalen; nothing could be more delightful than the latter and many others. At Cambridge, again, they had the additions at Peterhouse and at Christ's, at Pembroke and at King's, which Mr. Champneys had referred to, where he must say the difficulty of the extra story had, he thought, been got over uncommonly well. He had just now occasion to go to Cambridge often, and it was always a delight to him to cross to the other side of the river and see that gable of the new portion of King's, which seemed to go right down into the water and right up into the sky. The difficulty of a tall building, at any rate as seen at the end, had been, he thought, most successfully and charmingly met. There were, of course, many others in Cambridge also. Architects so seldom congratulated themselves that he really thought they were entitled to a little congratulation over many of the buildings that had been erected in Oxford and Cambridge. Coming to the new universities in other parts of the country, he was afraid that it was absolutely essential to depart from that type which they all admired in the older cities. To begin with, a large number of the modern universities were not residential at all, and that swept away at once a great deal of that quiet domestic work which added so much to the value of the semi-public buildings interspersed amongst them. Then, again, unfortunately, in a great many of them the chapel was absent, which was a great loss of opportunity. He was speaking, not of college schools, but of universities. When the college was non-residential, the chapel did not appear. When it was non-residential, the dining-hall took a much smaller part in the group of buildings, becoming little more than a luncheon-room. But, on the

other hand, in a modern university the great assembly hall took a much more prominent place than in the old university. It often struck him in going through the old colleges how very inconspicuous the teaching portions of the buildings are, both at Oxford and Cambridge. There was the dining hall and the chapel; the library, which, of course, was an educational part; but there was very little to be seen of the lecture-rooms and class-rooms. As a rule these rooms did not form a distinctive part of the design of the buildings. But in the modern university the class-rooms, lecture-rooms, and workshops formed the main group of the buildings, and he thought they would be unwise if they attempted to repeat the quiet calm of garden and wall which so distinguished the ancient universities, but should rather attempt to obtain the desired effect in some other way. The great university which had been referred to and which Mr. Ingress Bell and himself were now erecting was an assemblage of lecture-rooms, class-rooms, mess-rooms, and great workshops for engineering, mining, metallurgy, and suchlike, together with the great hall in the

centre in which the students met, and where the great functions to take place from time to time would be held. The requirements were so different, the needs of the students so different, from that of an arts university that one had to look for an entirely fresh type of building. It was not for him to discuss which was the best form of education for young men. The sound of the hammer and the forge, however, was making its way even into Oxford and Cambridge. But in these other buildings there was, he believed, very little heard except the anvil and the forge and the blast-furnace. At any rate, it was an opportunity for architects to develop some distinctive English feature of a university, which he hoped in the future might be carried down as something of interest and of worth which had been done in their time.

MR. CHAMPNEYS, in briefly responding to the vote of thanks, said it was not the first time he had read a Paper before the Institute, and it had always been a very great gratification to him to be asked to do so.





9, CONDUIT STREET, LONDON, W., 21st Feb. 1903.

## CHRONICLE.

### Death of Mr. Penrose.

The mournful news of Mr. Penrose's death was communicated to the Institute by his son, Dr. Frank Penrose, on Monday morning. Considering his great age and his so recent sad bereavement, those who had noted the announcement in *The Times* two or three days before that he was very seriously indisposed were not wholly unprepared to hear the worst. He died at five o'clock on Sunday afternoon, having survived his wife but twelve days.

The PRESIDENT, in making the announcement to the Meeting on Monday, said: "My first duty this evening is a sad one. Some of you, perhaps, may have heard already of the passing away of our loved and most esteemed member, Mr. F. C. Penrose. He died yesterday afternoon. The funeral is to take place on Thursday next, and any members of the Institute who will go—and I need not say that the family would appreciate very much the attendance of members of the Institute—may hear of the trains and the time by applying to the Secretary, Mr. Locke. It was naturally the desire of the Council to approach the Dean and Chapter of St. Paul's with a request that the body of the late Surveyor to the Fabric should be laid in that building; but we understand from Dr. Penrose, the son, that it is the wish of the family, and was also the wish of Mr. Penrose himself, that he should be laid in the church near which he lived, at Wimbledon, by the side of his wife, who has only predeceased him by a few days. We therefore desire to respect the wishes of Mr. Penrose and his family, and do not propose to approach the Dean on that point. We hope that in due course we may see a memorial of some kind erected in the Cathedral on which for so many years he bestowed such loving care. It is hardly necessary for me to say anything with reference to our Past-President; you know it all as well as I do. He was born in 1817, and was therefore in his eighty-fifth year. Many of you will remember that only a few

weeks ago he stood here and gave us a learned and most interesting Paper on the drawing and construction of the volute in Greek architecture. He seemed then as interested as ever, and he went with full zest into the subject, which was one that had interested him all his life. It is not my intention to-night to enter upon the details of his life and work; that will be better and more worthily done in the Memoir to appear in our JOURNAL. But I may perhaps remind you what a wonderfully many-sided man he was. He was educated at Winchester, and at Magdalen College, Cambridge. He took a most excellent mathematical degree at Cambridge, and received from his College the honourable distinction of Travelling Bachelor in recognition of his attainments. He was no less distinguished in the athletic sports of his University; as no doubt you know, he rowed in the Oxford and Cambridge Boat race, representing his University for three years, I believe. When he came into practice as an architect he erected many buildings. One that I have often noticed and admired is the Choir School at the back of St. Paul's. He was made Surveyor to the Fabric of St. Paul's Cathedral, and he was one of the architects selected to prepare designs for the extension of the buildings of the National Gallery. He was, too, a man of an extraordinary scientific and analytical turn of mind, producing books which will live as long as interest is taken in ancient architecture. His *Principles of Athenian Architecture* was, of course, his greatest work, in which he pointed out those subtle refinements in Greek architecture which had never been thought of until his minute and careful researches made them evident. He was also a great student of astronomy, and produced a book on *The Graphical Method of Predicting Occultations of Stars and Solar Eclipses*, a field of study which led him into researches as to the orientation of temples. One of the last things in which he took an interest, and the study of which occupied him up to the last few weeks of his life, was the orientation of the Druidical remains at Stonehenge. In collaboration with Sir Norman Lockyer, he carried out but a short time ago the most elaborate investigations in order to discover the date of the construction of Stonehenge from its orientation.\* As a man we all knew him, we all respected him, and we all loved him. He had a power of intellect and a simplicity of mind which was the constant delight and admiration of all with whom he came in contact. No one could meet him without becoming aware of that beautiful simplicity of character, combined with great intellect, which so distinguished him. He received the Royal Gold Medal, acted as President of the Institute for two years, late in

\* JOURNAL, Vol. IX., 3rd series, p. 137.



life, and performed the duties of the office without flinching—duties which must have been exacting for a man at his time of life. For many years—and those who remember him then will perhaps regard this as his most delightful aspect—he attended the excursions of the Architectural Association. Those excursions took place with young men, and he was far the senior of them all; yet he always seemed to be one of them, although never would it have occurred to any of those young men to take any advantage of his presence among them. He entered into the sketching, he entered into all the enjoyments of the meeting, and I am sure to those who took part in those excursions one of the pleasantest recollections will remain of that great man Penrose, who attended them, and sketched, and played, and worked together with them. With these imperfect words, Gentlemen, I will merely ask you, as I am sure you will all do most sincerely, to pass a vote of condolence and sympathy with the members of the family which are left. There is his distinguished daughter, Miss Penrose, who is the Principal of Holloway College, and his also distinguished son, who is a physician of St. George's Hospital. I am sure you wish—the Council have already passed the same resolution—that we should pass a vote of sympathy and condolence with the family in the great loss that they have sustained."

Pending the Memoir to appear at a later date in these pages, a few particulars of Mr. Penrose's long connection with the Institute may be given. He had been a member over fifty-six years, having been elected an Associate in 1846, and proceeding to the Fellowship in 1848. His linguistic attainments served the Institute in good stead in the mid years of last century. He spoke and wrote fluently the principal European tongues, and after the death of T. L. Donaldson he filled for some years the office of Hon. Secretary for Foreign Correspondence. In 1883, in recognition of his services to architecture, the Royal Gold Medal was conferred upon him. Having served the usual term as Vice-President, he was elected to the Chair in 1894, and remained President for two years. His portrait, one of Mr. Sargent's finest works, was subscribed for by members and presented to the Institute in March 1898. A portrait, from a photograph, appeared as a frontispiece to the JOURNAL, Vol. II. (1895). Throughout the whole of his membership his pen was ever at the disposal of the Institute. His contributions to its literature were numerous, and the following list of his Papers in the TRANSACTIONS and JOURNAL bears striking witness to the manysided intellect referred to by the President in his remarks on Monday:—

1850.—"Description of a Method invented by Mr. Jopling for describing the Entasis of a

Column or Spire, and some other Curves adapted to Architectural Lines."

1852.—"Remarks on St. Paul's and its Appropriate Decorations."

1859.—"Various Matters connected with St. Paul's Cathedral."

1860.—"A Few Observations on the Models for the Wellington Monument lent to the Institute by the Government."

1863-64.—"A Few Words in favour of the Decimal but against the Metrical System of Measurement; and an Endeavour to show how all the Advantages of the Metrical System may be obtained without giving up the English Standards."

1871.—"On the Decoration of St. Paul's Cathedral."

1877.—"The Optical Refinements of Greek Architecture."

1878.—"On Certain Improvements in Paint Materials invented by W. Noy Wilkins, Esq."

1879.—"Notes on St. Paul's Cathedral."

1888.—"The Temple of Jupiter Olympius."

1890.—"St. Stephen's, Walbrook."

1894-96.—Various Presidential Addresses.

1895.—"The Value of Simplicity in Architecture."

1897.—"The Parthenon and the Earthquake of 1894."

1898.—Address on the Presentation of the Royal Gold Medal to Professor Aitchison, R.A.

1902.—(With Sir Norman Lockyer) "An Attempt to ascertain the Date of the Original Construction of Stonehenge from its Orientation."

1902.—"The Drawing and Construction of the Ionic Volute."

The funeral service was held on Thursday morning at Christ Church, Copse Hill, Wimbledon, and was attended by the President, Hon. Secretary, Secretary, and several members of the Council and General Body.

#### Special Election to Fellowship.

At the Meeting of the Council on Monday the 16th inst., the following gentleman was elected to the Fellowship under the proviso to By-law 9—viz.:

A. HUNTER CRAWFORD, of 10 Randolph Place, Edinburgh, *President of the Edinburgh Architectural Association.*

#### COMPETITIONS.

##### St. Mellons Infectious Diseases Hospital.

The following letter has been received in reply to a letter from the Institute urging amendment of thoroughly unsatisfactory conditions:—



*St. Mellons Rural District Council, Queen's Hill,  
Newport, Mon., 6th February 1903.*

DEAR SIR,—Your letter of the 21st ultimo has not yet been considered by the Council, but the Committee in charge of this matter do not propose making any modification in the plans already issued.—Yours truly,  
 ITHEL THOMAS,  
*The Secretary R.I.B.A. Clerk.*

#### **New Technical School, Blackpool.**

No intimation having been received from the Blackpool Town Council of their intention to modify the clauses in their conditions that were printed in the last issue of the *JOURNAL* (p. 201), the attention of members is drawn to the thoroughly unsatisfactory nature of this competition. The attitude of the promoters, however, is evident from the following passage in a letter the Secretary of the Institute has received from the Hon. Secretary of the Blackpool and Fylde Architectural Society: "The Chairman of the Technical Instruction Committee called here to-day, and said that as the Committee did not consider the rules of the above competition need amending, they could not see their way to appoint a sub-committee to meet a sub-committee appointed by our Society."

#### **THE TRANSVAAL: TECHNICAL EDUCATION.**

##### **Applications Wanted for Appointment of Instructor.**

The Education Department of the Transvaal Government has decided upon a scheme of technical education for Dutch orphan boys, which it proposes to make of direct practical value to the country by teaching the elementary crafts of furniture making. It requires for this purpose the service of an instructor who has himself been trained in the best modern English school of artistic craftsmanship. The Government has proposed to found at Irene such a school of about fifty boys, and to pay an instructor £350 per annum, with free quarters.

Irene is a farm developing into a township on the main railway about twenty-five miles from Johannesburg and eight miles from Pretoria. It is on the high veldt, with a climate as good as Johannesburg. Living there will cost less than in the large towns, and it is therefore probable that work can be more cheaply executed there than in Johannesburg.

It is thought that working at first by the side of and partly in conjunction with this educational scheme, an attempt might be made to initiate a separate furniture workshop which might in time, it is hoped, develop into an industrial village of other arts.

The Boers have to some extent retained the art of making simple chairs and benches of local wood with seats of cross strings of hide, and it

is thought that by developing their natural talent and utilising their comparatively cheap labour their work may be sold at a reasonable price. The factory would be worked by craftsmen brought out from England, together with the more promising apprentices from the school. The workshop would be managed by a small company of the owners of the Irene Farm and Township, with whomever they may appoint, and the instructor or manager brought out from England.

The owners would supply the necessary capital, and guarantee an extra £150 a year to the manager, would build and equip the workshop, and provide cottages for the craftsmen and their families, who from time to time, as the success of the undertaking might warrant, would be brought out from England. The manager, and possibly some of the craftsmen, would divide the profits on some co-operative system after all expenses and 6 per cent. interest on the capital has been paid, the object of the owners being merely to start the industry and not to profit by the concern.

Orders for some few thousand pounds worth of furniture have already been promised, and the demand will, it is hoped, largely increase when a fashion for such furniture, already started, grows in importance.

Though the position of instructor of the school and manager of the workshop must at first be held under some clearly defined agreement by the same person, with the help perhaps of an assistant, it must be borne in mind that not only may the workshop develop so that a separate instructor may be in time appointed, but also the scheme of technical education may increase and spread to other centres, making scope for a separate ambition in this direction also.

Applications stating full particulars should be made, in the first instance, to Mr. Herbert Baker [F.], P. O. Box 4959, Johannesburg.

The Transvaal Government will pay, if a three years' agreement is entered into, the passage and train fare from England to Irene of the instructor and a limited family, also the expenses of importing a reasonable amount of furniture. Further particulars can be obtained from the Colonial Office (*re* passage, &c., only).

**METALLIC Architecture, Enamelled Terra-Cotta, and Colour** are the subjects being treated by Professor Aitchison, R.A. [F.], in the lectures now in course of delivery at the Royal Academy. The dates for the remaining lectures are 23rd and 26th February; 2nd and 5th March.

MR. J. J. BURNET [F.], A.R.S.A., Past President of the Glasgow Institute of Architects, has been elected a Corresponding Member of the American Institute of Architects.

THE DUKE of ARGYLL is to preside over the Meeting of the Coal Smoke Abatement Society to be held at Grosvenor House on Tuesday 24th inst. at 3 o'clock. The speakers include Lord Robert Cecil, Sir James Crichton-Browne, and Dr. Shirley Murphy. Members may obtain tickets of admission at the offices of the Society, 25 Victoria Street, Westminster.

MR. HENRY HART, District Surveyor under the London Building Acts for North-West Kensington, died on the 16th January. Mr. Hart passed the Statutory Examination and was granted his Certificate by the Institute in 1856, and obtained his appointment as District Surveyor in 1866.

## REVIEWS.

### ARCHITECTURAL COMPOSITION.

"A Discussion of Composition as applied to Art," or "A Discussion of Composition, especially as applied to Architecture." By John V. Van Pelt, Professor in Charge in the College of Architecture, Cornell University. New York: The Macmillan Co., 1902.

This work is stated by its author to have been written to meet a demand for a work upon "Architecture as an Art," primarily for the benefit of architectural students. The external and internal titles (which are not precisely in agreement) suggest an inquiry into the principles of artistic, and more especially of architectural, composition.

To deal effectively with so large a theme within the narrow limits of an octavo volume of some 270 pages (of large type, and much diluted with diagrams) might well tax the skill of an acknowledged master of his subjects; but wide as is the scope of the title, it is not so wide as the range of matters touched upon within the covers, and which embrace such diverse topics as character in design, laws of composition; optical effects and illusions; style, arrangement of pictorial compositions; decorative work in metals, papier-mâché, stained glass and mosaic; posters, wall-papers and carpets; with chapters on the planning of houses, stables, and public institutions, giving rules for seating, acoustics, ventilation and heating, with a great deal more in the shape of stray hints, and "tips" to students, which, though possibly of some utility, hardly come under the head of "Composition."

There are, further, sundry excursions into the physiology and metaphysics of perception, which appear to be introduced as a sort of garnish to the subject-matter, but tend to make the treatment yet more diffuse.

And if it might tax the skill of a master to evolve within so limited a compass, and out of such heterogeneous material, anything like a com-

plete or exhaustive analysis of artistic or architectural composition, then surely such an undertaking on the part of one who, whatever his professorial qualifications, would seem to have had little to do with the practice of architecture outside the schools, must be foredoomed to failure, and can only result in a chaos of ill-assorted and undeveloped matter, a confusion of ideas and topics, a lack of practical application, and a shallowness which the pedantry of learned quotations (many in foreign languages and untranslated) cannot disguise. The latter tend only to increase the reader's difficulty in following the slender thread of argument, already obscured by a pointless and inexpressive style, and a singularly uncouth verbiage. The errors in punctuation are so marked as to be tiresome, the abuse of the comma being habitual.

A series of didactic rules of composition, &c., are enunciated by the author, and these do not all appear capable of easy application, nor does he apparently always find it convenient to indicate how they should be applied. There is, too, an air of futility about much of the matter, especially in the chapters dealing with Plan-making and Indication (pp. 188-210).

The instructions given here, and for which the sanction of the "École des Beaux-Arts" is invoked, are deeply tainted with a sterile academic influence, and scarcely take the student a single step in the direction of everyday requirements.

The matter and its treatment strongly suggest that the preparation of a comely drawing is the end for which, in the author's view, the student should strive.

Several illustrations of "Grand Prix" plans are given, but these serve no good purpose whatever, as any virtues which the originals might conceivably possess are entirely lost in the process of reduction, the scale being so microscopic that all detail is merged and the whole becomes quite unintelligible, even with a magnifying glass.

It would be quite a profitless task to attempt a serious criticism of those chapters which deal with composition, for the reason which the author gives in his preface, where he very honestly admits that the matter is borrowed.

"I cannot," he says, "claim that much of this is my own conception, for Composition is the practice of Art, and Art is as old as Humanity. Where the source of the following pages is itself a written page, I have referred the reader to the earlier writer (the latter may, in turn, direct him to a yet earlier origin)."

"Some of these are Ruskin, Tolstoi, G. Baldwin Brown, Viollet-le-Duc, Mayeux, Müntz, Magne, Louis F. Day, and Helmholtz."

The author appears to be a very thorough disciple of Ruskin, and would see some of his principles carried into effect in a very uncom-

promising manner. On page 20, for instance, he quotes his favourite author in advocacy of the strictly utilitarian view of construction for commercial buildings, leaving æsthetic claims altogether in the background; and in his second chapter, in an appeal for Truth, based on Ruskin and Tolstoi, he protests against affectation of bygone styles as being incompatible with truth in modern construction, and suggests that as our ancestors of the Renaissance "were able to construct apparent wood skeleton buildings, filled in with bricks, etc., and make the most beautiful kind of house, at that—can we not do as well with protected steel beams, filled in with armed cement or terra-cotta?"

A downright bad design he appears to think less repulsive than one of uncertain or feeble character (p. 25). He admits in one place that architectural work should reflect the individuality of the artist (p. 13), though later he insists that a house should be designed in a style characteristic of its inhabitant, and in a manner consonant with his habits and tastes (p. 229); and thus, he says, the architect will never hear the reproach, "Oh, yes, that was built by Smith. All his designs are the same."

"A man," he remarks, "who wants to 'splurge' (sic)—not only to entertain, but to shew that he can entertain—should not be housed in a brown Quaker-like cottage, any more than a quiet student in a casino or café-concert."

Other principles he enunciates will be received with caution by thoughtful readers, such as, "A work of Art should be free from such details as are understood only by men of one class"; "There is no mathematical rule in Art. That which looks right is right," etc. A chapter on colour is included which the author would have done well to expunge, inasmuch as it betrays a degree of ignorance of the theory of colour mixture which is astonishing in a teacher of art subjects. "No physicist," he ventures to say, "has yet informed us why most forms of red and blue will not harmonise, except by the vague, negative announcement that 'complementary colours go together.' Pure red and blue are not complementary. The whole must really be a subtle expression of the artist himself."

Here is another proposition, which however will scarcely excite controversy: "Any colours broken up in small enough spaces (as a mosaic) to form, in a measure, a tone will be agreeable," (I give the author's punctuation) "provided the tone is not itself dirty, or disagreeable."

As an instance of the confusion of ideas and topics betrayed in this book, I quote the following (p. 38): "After having seen a building, try to recall the different elements and details, distinctly enough to re-use in the most unimportant affairs; at a reception, for instance, business should be

allied to pleasure, by noting new gowns and describing them after a return home."

Little, indeed, can honestly be said in commendation of Professor Van Pelt's book, and as regards most of the diagrams and other illustrations, which he says in his preface are "necessarily his own," they are, for the most part, of so slovenly and careless a nature as to deprive them of any appreciable degree of artistic or instructional value.

Bristol.

FREDK. BLIGH BOND.

## LEONARDO AND THE BLOIS STAIRCASE.

*Spirals in Nature and Art.* By Theodore Andrea Cook, M.A., F.S.A. London: John Murray, Albemarle Street, W. 1903.

In opening a book of which he previously knows nothing, a reader feels some curiosity as to what he will find there. Will it contain information, or amusement, or some special literary charm—facts or fancies? If facts, will they be clearly stated and deductions logically drawn from them; if fancies, will they be such as to give play to the reader's imagination, and suggest new trains of thought to him; or will they simply divert an idle hour?

Now here is a book which it is very hard to classify. It does contain an amazing number of interesting facts; it does also contain a great deal of very pleasant fancies. The difficulty is, that the writer so often wishes the reader to look upon the fancies as the facts. In reading his praises of Leonardo's scientific quality of mind, it is impossible not to smile at the entire absence of scientific method in the pages before us; the extraordinary want of logical connection between the evidence adduced, and the fact to be proved; sometimes what seems like wilful misunderstanding of the evidence.

So constant a feature is this want of logic that the reader at last acquires almost a suspicion that the author must be laughing in his sleeve at the notion that his arguments are being taken seriously. The Baptistery at Pisa was *intentionally* built 17 inches out of the perpendicular: the proof is that the "plinth blocks of its foundation tilt evenly and gradually 9 inches in the direction of this lean." And again, Goethe's suggestion that the Garisenda Tower at Bologna was built 10 feet out of the perpendicular to *attract attention* among so many towers, "may well be true, if we are to believe Benjamin of Tudela's statement to the effect that there were *ten thousand towers* in Pisa alone"; and it is clear that Mr. Cook would rather like us to believe that astounding statement. But it happens that even Benjamin of Tudela never told such a palpable fib. What he did say was that Pisa was "a place of great extent, containing about ten

thousand *fortified houses*," inferring that all its houses were fortified; and he goes on to explain that "the city has no walls." Not a word of even one tower.

On the title-page of his book, Mr. Cook says that it is written "with special reference to the architecture of the open staircase at Blois, now for the first time *shown to be* from his (i.e. Leonardo da Vinci's) designs." Shown to be? Where is the evidence? Amidst a quantity of historical notes, of semi-scientific memoranda regarding plants and shells, and some delightful illustrations, the one fact upon which the writer has to rely is that for three years Leonardo was living near Amboise, and that Amboise is not very far from Blois. The block of building, in which the staircase is a conspicuous feature, was begun about the same time. The architect of this, as in the case of many of the noblest buildings in the world, is unknown. Upon these grounds it pleases Mr. Cook to say that Leonardo must be the missing architect. Among a vast variety of subjects, he made studies of shells and various natural spirals; therefore this spiral staircase. But did Leonardo ever erect any example of ornamental architecture (as distinguished from military)? It would not seem that he delighted in the details of architecture as his contemporaries did. Such features are commonly absent from his pictures; and every architect will recognise in the Blois staircase that, however "renaissance" on the surface and in the detail, the structure has its roots entirely in French Gothic.

Nevertheless, and in spite of its want of logic and some want of accuracy, the book is interesting and good for the architect to read. A book written with enthusiasm is never dull, and is often suggestive. There is here no doubt of the author's enthusiastic admiration for Leonardo da Vinci, who was truly the wonder of his age.

Sometimes he claims too much for his hero, as—"he *invented* paddle-wheels for boats." I would refer him to the sketch-books of another architect, Francesco di Giorgio, of Siena, who died seventeen years before Leonardo; among many ingenious contrivances shown in their pages are some for "revolving paddles to boats."

In his last chapter Mr. Cook alludes to the method of drawing the Ionic volute by the aid of a whelk shell, quoting Mr. Banister Fletcher's communication to the *Building News* for August 22nd, 1892. I have not seen that paper, and do not know what claim it makes to originality; but it is only fair to point out that so long ago as May 1846 this method of drawing the volute from a *whelk shell* was fully explained in a paper read before the Decorative Art Society by Mr. E. Cooper, as recorded on page 159 of the *Civil Engineer and Architect's Journal* for the year 1846.

J. D. CRACE.

## LETTERING IN ORNAMENT.

*An Inquiry into the Decorative Use of Lettering, Past, Present, and Possible.* By Lewis F. Day. 80. Lond. 1902. Price 5s. net. [B. T. Batsford, 94, High Holborn, W.C.]

The extension to Mr. Day of the right to say the last word on ornament and its countless applications is to do him but bare justice. He speaks with unquestioned authority on a branch of art whose compass and complexity have too long been its bane. By bringing to bear upon it a quite remarkable power of analysis and reasoning, coupled with a rarer knowledge, he has succeeded in not only laying down its governing principles in such a way as to carry conviction, but demonstrating the truth and accuracy of his conclusions by his work as a designer.

The numerous text-books from his pen constitute a scholarly exposition of his peculiar faculty for systematic investigation, and are the witnesses of his right to instruct. One feels in reading his works how unerring is his critical instinct, and that it is this gift which has enabled him to make the deductions which have so simplified the study of this subject.

In the latest addition to the series, which easily sustains the high standard of its predecessors, and is the subject of this notice, the author—to quote the sub-title of the work—gives us the result of his "inquiry into the decorative use of lettering, past, present, and possible."

To do full justice to such a task within the limits of two hundred odd pages is no easy matter; but in spite of this inherent difficulty, one is conscious that the inevitable condensation which the restriction imposed has been so skilfully and judiciously effected that no sacrifice of essentials has resulted.

The inclusion of a "descriptive list of illustrations" has, in some measure, contributed to the attainment of this end, since much information of a concise nature relating to the source of the examples illustrated has thereby been removed from the body of the book. Frequent references, however, are made in the text to the illustrations, where the author has occasion to institute comparisons, draw contrasts, or emphasise points involving the application of principles of design.

The art of lettering and the consideration of it as a means of ornamental expression are of prime importance to the architect. No one will gainsay that the neglect of this factor in architectural design has led to the disfigurement of many schemes of decoration, and even of buildings, which otherwise possessed merit. It is, unfortunately, so common a practice—happily less noticeable in recent years—for the architect to consider this work as unworthy of his personal attention that one welcomes the opportunity this book provides of awakening in him a sense of its possibilities.



In many cases where it may be supposed that this indifference does not exist it unfortunately happens that the other extreme has been reached, and its expression takes the form of indiscriminate display.

Such an exponent is usually without reverence for tradition, and sets himself to evolve an alphabet so free from its influence as to be at once illogical and grotesque. Being a man apart, his lettering must perforce reveal the master mind. The well-established forms, which have stood the test of time and convenience, are of no service to him, and so long as his creations—or rather perversions—are “original,” it is of less moment that they be legible or apt. This passion for shaking off the trammels of convention is the hall-mark by which he may be known, and is his sole claim to distinction.

Such a work as Mr. Day has just produced should be the means of educating those in the former category, and of bringing to a halt the misguided enthusiasts in the latter; while the many who already appreciate the value of good lettering as an adjunct to architectural embellishment will not fail to be stimulated to further effort by it.

The fifteen chapters into which the book is divided, each treating of a distinct phase of the subject, indicate its scope.

The first is introductory, and while among its generalities one takes note of a just insistence on the decorative nature of well-formed and spaced lettering, the numberless uses to which it can be put are made equally apparent.

Chapter II., entitled “The Printed Page,” contains a plea for a more beautiful type in our books and newspapers, and is followed by one devoted to the consideration of Manuscript. In view of the fact that manuscript writing preceded the art of printing, the writer of this notice feels that the order of these chapters might usefully be reversed.

Other chapters deal with decorative lettering, inscribed labels or scrolls, hidden meanings, conjoined letters, ornamental lettering, initial letters, ornamental initials, and pictorial initials.

The intricacies of monogram designing are fully entered into in Chapter IX., which is illustrated by many beautiful examples of this fascinating form of lettering. The next—on ciphers—should be read in conjunction with it if the sometimes subtle distinctions between the two classes of combined letters are to be properly understood.

Architects will find Chapter IV.—on monumental inscriptions—perhaps the most interesting and useful in the book. Although the due observance of the principles upon which their successful setting-out depends should not need to be insisted upon, it will be admitted that were they more generally followed Mr. Day would not deem it necessary to devote nine paragraphs to their consideration. These are, however, practical in the extreme; and since they are the outcome of

his own experience, nothing further need be said of their value.

The last chapter (No. XV.)—on “Lettering and Ornament”—inquires into the motives for the introduction of lettering into ornament. Without going so far as to say that composition alone should justify its employment, irrespective of its meaning when so used, the author contends that under certain circumstances its adoption on artistic grounds is so imperative that it is desirable in such cases to strain a point in finding a meaning for it. One cannot but feel that since this might lead to inexcusable obscurity it would be better to abandon the lettering and improve the design.

As regards the illustrations, of which there are 186, they are in every sense admirable, and it is gratifying to notice that Mr. Day includes among them many modern examples.

The mention of Mr. Batsford as the publisher is to state in other terms that its printing and “get-up” are beyond reproach, while its usefulness as a book of reference is materially enhanced by a good index.

FREDERICK CHATTERTON.

#### FORMAL GARDENS.

*Formal Gardens in England and Scotland: Their Planning and Arrangement, Architectural and Ornamental Features.* By H. Inigo Triggs [A.], Joint Author of “Some Architectural Works of Inigo Jones.” Illustrated by seventy-two Plates from Drawings by the Author, and fifty-three reproduced from Photographs. Fo. Lond. 1902. Subscription Price, Three Guineas. [B. T. Batsford, 94 High Holborn, E.C.]

The completion, with the third part, of Mr. Triggs's book enables a better judgment to be formed of its value as a contribution to recent illustrated books on garden craft. It can be said at once that this last part sets the whole work in a far better light. The plan and idea of the author become plainer, and one's interest in his books considerably increased. He now gives that desirable and necessary coherence which was somewhat lacking in the first two parts. The same standard of excellence in illustration is maintained as before, and the work is, generally, put together with the same care and thought. There still remain, however, some drawings that cannot be called illustrations of the subject which provoke the same irritating feeling that unpleasantly marred one's enjoyment of the first parts. They detract from the specific interest and are not worthy of the ideal the author clearly set for himself. Affecting an “original” style of draughtsmanship, the author succeeds in producing travesties of beautiful subjects, and of all subjects those of old Scotch gardens which one would have thought were sufficiently inspiring to give the author pause. He seems to have been more concerned in the production of drawings in a “quaint” manner than in the beauty of the

gardens themselves. This is a pity, because the drawings are really only affectations; the author clearly has the ability, as his geometrical work shows, to produce excellent pictures.

There can be no doubt, as was pointed out before, the principal interest in these volumes is in the series of fine photographic plates of Mr Charles Latham, who has taken his views, under the necessary limitations, always with much skill and often with the best pictorial results.

It would have served a better purpose, however, from an architect's point of view, had there been less of the pictorial and more of the practical interest in these plates. The illustration of the scheme of the gardens is what is really valuable in a work of this kind, and is most required for practical purposes. Although that idea has been kept in view in most cases, it has been sacrificed in others, apparently merely for the sake of obtaining a pretty picture, and this at times with some of the most interesting subjects of the series. Then, again, some of the more pretentious subjects, obviously very modern, could well have been spared to make room for further illustrations of such an altogether delightful place as Hampton Court, which receives scant justice, or of Wrest Park, Earl Cowper's place near Silsoe, in Bedfordshire, one of the stateliest gardens in England in the French "Grand" manner, of which no views of any kind are included; nothing but a vase and a sundial (both very beautiful and well known) are given to indicate that there is such a place.

From the author's and publisher's standpoint the volumes are undoubtedly well done and can be said to be the best of their kind produced within recent years. Whether they will serve the best of purposes from an artistic point of view is, however, quite another question. Whatever may have been the financial considerations that governed their production and caused them to be published as "popular" volumes, it is much to be regretted that a better course was not taken. For it is more than possible that, published in this way, these books may have just the reverse

effect to that which Mr. Triggs doubtless intended, namely, to debase and cheapen a sensitive and retiring art and drag it down to the level of a common cult, the latest society craze—to bring it, in a word, to where Mr. Whistler once said Art herself had arrived.

There seems then yet to remain an opportunity for someone to produce a work on old gardens which, in its aims, shall honestly set aside all popular and unworthy fashionable considerations and produce a result which shall be of real and lasting service.

C. E. MALLOWS.

## MINUTES. VIII.

At the Eighth General Meeting (Ordinary) of the Session 1902-3, held Monday, 16th February 1903, at 8 p.m., Mr. Aston Webb, A.R.A., F.S.A., *President*, in the Chair, with 13 Fellows (including 5 members of the Council), 20 Associates (including 1 member of the Council), 1 Hon. Associate, and visitors, the Minutes of the Meeting held 2nd February [p. 204] were taken as read and signed as correct.

The President having announced the decease of Mr. F. C. Penrose [F.], Litt.D., D.C.L., &c. &c., briefly sketched his life and career, and gave expression to the feelings of affection, admiration, and respect entertained for him by all who had had the privilege of knowing him. Whereupon it was

RESOLVED, That the Royal Institute of British Architects do record its sense of profound sorrow at the passing away of its distinguished Fellow, Francis Crammer Penrose, Past President and Royal Gold Medallist; and that a message of the Institute's deepest sympathy and condolence in their bereavement be transmitted to his family.

The following Associate attending for the first time since his election was formally admitted and signed the Register—viz. Chevalier Worby Beaumont.

A Paper on THE PLANNING OF COLLEGIATE BUILDINGS having been read by Mr. Basil Champneys, B.A., and discussed, a vote of thanks was passed to him by acclamation.

The proceedings then closed and the Meeting separated at 9.15 p.m.





